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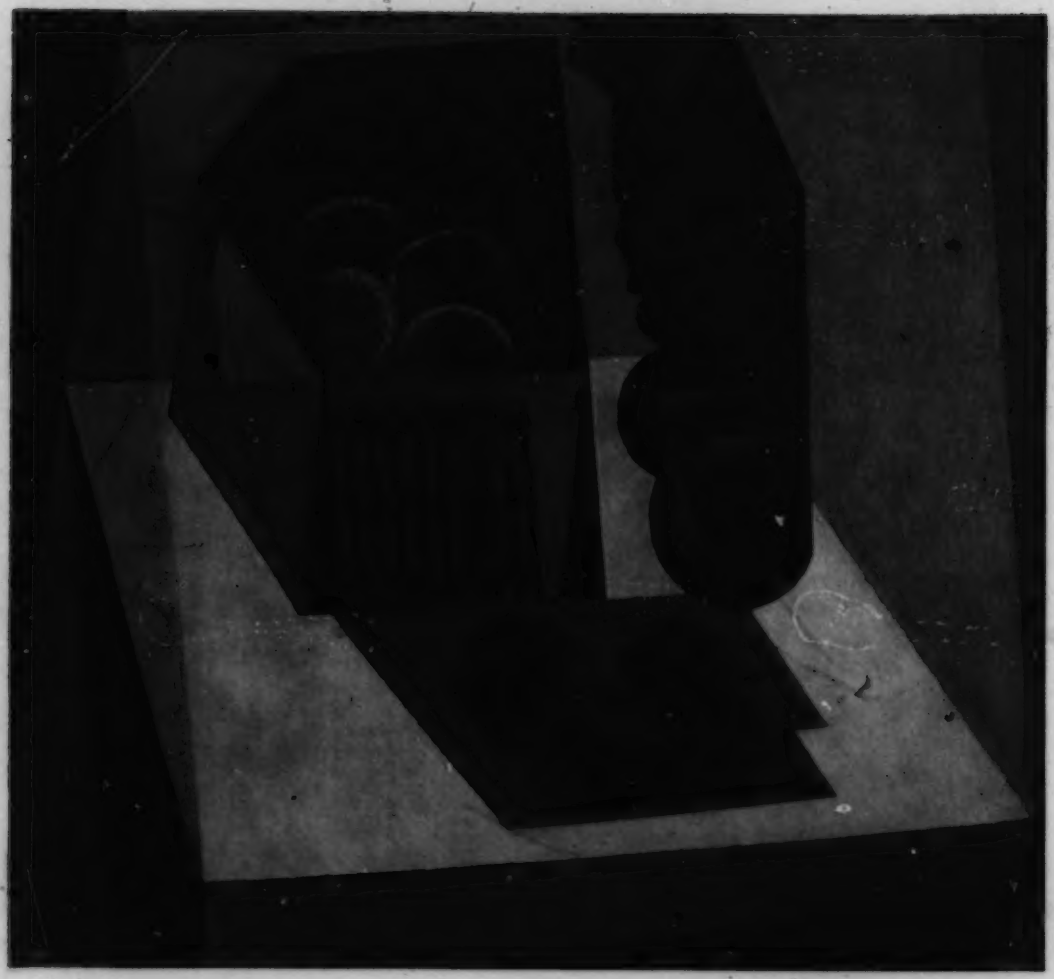


Modern Italian Art

from the Estorick Collection

The Arts Council of Great Britain

MODERN ITALIAN ART

from the Estorick Collection

An Arts Council exhibition arranged in association with the Italian Institute, London

The Arts Council of Great Britain 1956

FOREWORD

THIS IS the fourth exhibition of modern Italian art to be arranged in this country by the Arts Council during the past six years. Unlike the previous three it has been lent in its entirety by a private collector, Mr Eric Estorick. It has, therefore, the flavour of a personal choice. But it is none the less interesting on that account; for it shows certain artists in strength if it omits others altogether. Part of the collection has already been shown in various provincial centres but on this occasion Mr Estorick has generously produced a major exhibition which gives a clear view of the various phases in Italian art during the past forty years—the Futurist movement (Balla, Boccioni, Carra, Severini, Soffici, Russolo), the metaphysical school (de Chirico and Morandi), the so-called magic realism of Carra, the reaction of the Novecento group (Sironi), the reaction in its turn against the Novecento of the Fronte nuovo delle arti (Cassinari and Guttuso). In addition there are a number of artists who do not fit into any of these movements but have shown themselves to be painters of indisputable quality—Modigliani, de Pisis, Campigli, Casorati, Pirandello.

The exhibition is arranged in association with the Italian Institute in London and we wish to thank the Institute for a generous contribution towards the cost, and its director Count Morra for his practical help in many ways. Thanks are also due to Signor Argan for his preface to this catalogue.

PHILIP JAMES

The Tate Gallery, London, 21 November to 19 December 1956
City Museum and Art Gallery, Plymouth, 26 January to 16 February 1957
City Museum and Art Gallery, Birmingham, 23 February to 16 March 1957

INTRODUCTION

MR ERIC ESTORICK, in assembling his collection of paintings, sculpture and drawings by contemporary Italian artists—the most important collection outside Italy—has not allowed himself to be swayed by the wayward trends of the international market. He has been to Italy, paid many visits to studios, and has tried to form his own opinion of a situation which is not particularly easy to judge. It is not for me to say whether his collection consists of masterpieces or not, but I do believe that it is an extremely important document, precise and objective, in the history of Italian art during the past forty years, that is to say from Futurism onwards.

There is a very widespread idea that Italian art has been cut off for many years from the main trends of European art; that the blame for this isolation is largely to be laid upon Fascism; and that, after the collapse of Fascism, Italian artists were at last set free and were able to return to the international community of the arts. Now it is true that Fascism conducted a propaganda campaign (but without very much conviction) against modern art which was accused of being 'internationalist and subversive', and that academic honours and official commissions went to all the worst Italian artists; but it is also true—at least where painting and sculpture are concerned—that the campaign simply caused the best artists, by sheer reaction, to wish more than ever to be part of a general European movement.

But—and here is the problem—what is meant by an artistic movement, by 'European' art? There can be no doubt that the most vital artistic trends were everywhere opposed to national artistic traditions and that there was a general attempt to find a common historical basis. That this basis was Cézanne rather than Raphael was recognized by everybody, even in Italy. From the Futurist period, and perhaps even earlier, Italian artists have sought to work out their problems against an historical background which is not simply Italian, but European. Futurism was a movement which was fundamentally Romantic, full of contradictions, and it solved none of those problems which Cubism seemed to solve with such clarity, even problems of theory. Now, however, it is clear that Cubism did not solve the problems and reconcile the contradictions, simply

because all these problems and contradictions were not purely artistic ones but were part of the culture, the civilization and the conscience of Europe.

After the Futurist revolution (it would be better to call it an insurrection) there was a reaction in Italy, as elsewhere—*le rappel à l'ordre*. This was manifest in Pittura Metafisica, the movement known as Valori Plastici, and, on a much lower plane, the artistic nationalism of the movement called Novecento. Yet it would not be possible to declare that these trends excluded all interest in a European art. There was an attempt to set up a kind of universal classicism (with Pittura Metafisica, which gave a mythical and not an historical significance to classicism) or to change the historical basis (for Valori Plastici classicism no longer meant Raphael and Guido Reni, but Giotto and Masaccio); yet the ultimate aim was to reform European art and to lead it back to that classical tradition which for centuries had been the Italian tradition. Yet it was also a European ideal which caused the younger generation to react against this vain ambition of their seniors, maintaining that the problem was not to lead European art back to an Italian tradition but Italian art to a European one. In this way, Italian art would be open to the most fruitful contacts with everything truly European and not merely cosmopolitan: the Impressionists and Cézanne, and also the German Expressionists, and Kandinsky and Mondrian.

The War clarified many things for Italian artists, as well as for the artists, critics and public of those countries which previously had displayed very little interest in the fortunes of Italian art. The War spread terror, despair and death in all the countries of the world; it imperilled the culture, the civilization and the very existence of Europe; it fired all the nations with a desire for a fresh start; it proved that Liberty is not a gift which is conceded to some and denied to others, but a value which must be fought for and defended in our own consciences. Europe no longer seemed an abstract ideal, whether considered as a terrestial paradise or a paradise lost. Europe, and indeed the whole world, seemed to bear a face ravaged by recent suffering, but still a living, human face. It bore also the marks of the struggles, the ardent desire for redemption and the fierce defence of inner liberty, of people who for years had believed themselves to be cut off from the comity of nations. It became apparent that the long contested aspirations of Italian artists to be a part of the European family had not been in vain but were now a fact, a part of European history, for that history itself was composed more of anxieties and aspirations than of certainties, more of doubts and contradictions than of dogmatic truth. Foreigners who themselves had lived through the tormented years of the War, recognized that if Italian art mirrored an 'Italian problem', that very problem was a European and a universal one; or at least an aspect which was not to be ignored or forgotten.

At the present moment Italian art occupies positions both more advanced and more exposed than those which can be seen in this exhibition, and its relations with the art of the rest of the world are not hampered by 'complexes' or by

internal or external censure. There is no hope of the terrestial paradise, nor does anyone weep for paradise lost, but there is an attempt to live in history and in the society of our fellow men. In fact, it would be difficult today to justify a collection limited entirely to modern Italian art, yet this should increase the interest of this exhibition which so clearly documents the most dramatic period in the recent history of the arts in Italy—that moment of reunion with the artistic culture of Europe after having overcome not inconsiderable difficulties and crises.

G. C. ARGAN
Department of Fine Arts
The Italian Ministry of Public Education

Second Edition

All measurements in the catalogue are given in inches, height first.

GIACOMO BALLA 1871

1 *Rhythm of the Violinist* 1914

Oil on canvas, 29½ × 20½, signed bottom centre *Balla*

ARTURO TOSI 1871–1955

2 *Plate of Cherries* 1944

Oil on board, 12⅛ × 15⅞, signed bottom right *A. Tosi*

ALBERTO MARTINI 1876

3 *The Mouth*

Lithograph, 13⅞ × 9½, signed and dated 1915 on the stone

ARDENGO SOFFICI 1879

4 *Futurist Still-life*

Oil on board, 13¾ × 11¼, unsigned

ARDENGO SOFFICI

5 *Futurist Landscape* 1912

Oil on canvas, 17⅞ × 17, unsigned

CARLO CARRÁ 1881

6 *Synthesis of the Café Concert* 1910

Charcoal and tempera on paper, 30⅜ × 20¼, signed and dated bottom left *C. Carrá 910* and inscribed bottom right *Sintesi di un Caffè concerto*

CARLO CARRÁ

7 *The Engineer's Mistress* 1921

Lithograph, 14 × 10¼, signed bottom right *Carlo Carrá*

CARLO CARRÁ

8 *The Engineer's Mistress* 1920

Oil on canvas, $9\frac{1}{8} \times 7\frac{3}{10}$, signed and dated bottom right *C. Carrá 920*

CARLO CARRÁ

9 *Metaphysical Figure and Landscape* 1918

Pencil, $7\frac{1}{8} \times 4\frac{7}{8}$, signed and dated bottom right *Carrá 918*

CARLO CARRÁ

10 *The Boxer* 1913

Pen and ink on card, $17\frac{1}{8} \times 11$, signed and dated bottom right *C. Carrá 913*

CARLO CARRÁ

11 *La Stella* 1916

Oil on board, 23¾ × 20⅝, signed and dated top right *C. Carrá 916*

UMBERTO BOCCIONI 1882–1916

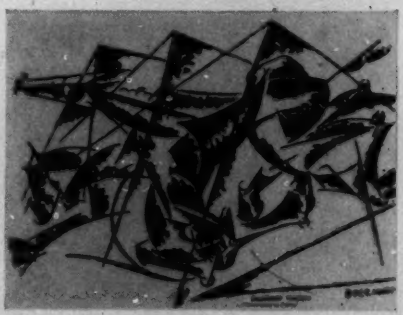
12 *Portrait of the Artist's Mother* 1910

Black chalk heightened with white, 18⅜ × 12⅛, signed bottom right *Boccioni*

UMBERTO BOCCIONI

13 *Dinamismo Plastico, Cavallo e Case* 1911

Indian ink, 12⅜ × 16⅝, signed bottom right *Boccioni* and inscribed *Dinamismo Plastico, Cavallo & Case*



UMBERTO BOCCIONI
14 *Idolo Moderno* 1911
Oil on panel, 23½ × 23, signed bottom left *U. Boccioni*

UMBERTO BOCCIONI
15 *The Farewells* 1911
Brush and indian ink, 13¼ × 17½, unsigned

GINO SEVERINI 1883

16 *Le Boulevard* 1910

Oil on canvas, 25⅛ × 36¼, unsigned

GINO SEVERINI

17 *Dancer* (2) 1913

Watercolour, 30½ × 22, signed and dated bottom right *G. Severini 1913* and inscribed *Al caro amico Marinetti/ ricordando le belle manifestazioni/ di altri tempi con appello sempre grande/ Gino Severini*

GINO SEVERINI

18 *Cubist Still-life—Cards, Pipe and Glass* 1917

Oil on panel, 13⅛ × 16, signed top centre *G. Severini*

GINO SEVERINI

19 *Dancer* (1) 1913

Oil and pastel on paper on canvas, 29½ × 20, signed and dated bottom right *G. Severini 1913*

GINO SEVERINI

20 *Woman by Window* 1910

Pastel and collage on board, 25½ × 20, signed bottom centre *Severini*

GINO SEVERINI

21 *Paniere con Arance* 1917
(reproduced on cover)

Oil on board, 23½ × 25½, signed bottom right *Severini* and signed and dated on reverse *G. Severini Paris 1917* and inscribed *Natura Morta con Arance*

GINO SEVERINI

22 *Cubist Still-life—Quaker Oats*
1917

Oil on canvas, 24 × 19¼, signed bottom right *G. Severini* and inscribed *a Docteur Raymond Geiger avec estime et amitié*

AMEDEO MODIGLIANI 1884–1920

23 *Caryatid* 1916

Crayon and pencil, 21⅛ × 16⅞, signed bottom left *Modigliani*

AMEDEO MODIGLIANI

24 *Portrait of Dr Brabander*

Oil on canvas, 18¼ × 15¼, signed top right *Modigliani*

AMEDEO MODIGLIANI

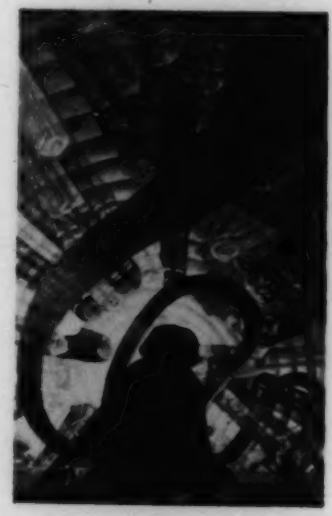
25 *Portrait of Cristiane Mancini*

Pencil, 19¼ × 12½, signed bottom right *Modigliani* and inscribed *Cristiane Mancini*

LUIGI RUSSOLO 1885–1941

26 *La Musica* 1911

Oil on canvas, 86×55, signed and dated bottom right *L. Russolo 1911*



LUIGI RUSSOLO

27 *Movement of a Woman* 1911

Lithograph, 8×5½, signed bottom right *L. Russolo* and inscribed bottom left '*Movimenti di una donna*'

MARIO SIRONI 1885

28 *Man and Horse*

Oil on canvas, 23½×27½, signed lower right *Sironi*

MARIO SIRONI

29 *Landscape*

Oil on board, 13½×19½, signed bottom right *Sironi*

MARIO SIRONI

30 *Moltiplicazione Metafisica*

Tempera on paper, 10⅜ × 8½, signed bottom left *Sironi*

MARIO SIRONI

31 *Moltiplicazione*

Oil on panel, 17¼ × 18½, signed bottom right *Sironi*

MARIO SIRONI

32 *Moltiplicazione*

Oil on board, 22 × 28½, signed bottom centre *Sironi*

MARIO SIRONI

33 *Moltiplicazione*

Oil on canvas, 35½ × 31½, signed bottom right *Sironi*

MARIO SIRONI

34 *Moltiplicazione* 1947

Oil on paper on canvas, 39½ × 31⅞, signed bottom right *Sironi*

MARIO SIRONI

35 *Landscape with Corpse*

Tempera and oil on paper on canvas, 11 × 14½, signed bottom right *Sironi*

MARIO SIRONI

36 *Urban Landscape*

Oil on panel, 11 × 15⅛, signed bottom right *Sironi*

MARIO SIRONI

37 *Moltiplicazione*

Oil on board, 27½ × 23⅞, signed bottom right *Sironi*

MARIO SIRONI

38 *Figures in a Nightmare*

Oil on panel, 13½ × 19¾, signed bottom right *Sironi*

MARIO SIRONI

39 *Landscape* 1928

Oil on board, 16½ × 24¾, unsigned

MARIO SIRONI

40 *Woman*

Oil on canvas, 39½ × 28½, signed bottom right *Sironi*

MARIO SIRONI

41 *Kneeling Woman* 1933

Oil on canvas, 25½ × 37½, signed bottom right *Sironi*

FELICE CASORATI 1886

42 *Nude* 1921

Oil on canvas, 27⅛ × 20¾, signed and dated bottom right *F. Casorati 1921*

FELICE CASORATI

43 *Friends* 1923

Oil on canvas, 23½ × 19¼, signed bottom right *F. Casorati*

GIORGIO DE CHIRICO 1888

44 *Melanconia* 1912

Oil on canvas, 31 × 25, signed and dated bottom right *G. de Chirico 1912*

GIORGIO DE CHIRICO

45 *Revolt of the Sage* 1916

Oil on canvas, 26¼ × 23¼, signed and dated bottom right *G. de Chirico 1916*

GIORGIO DE CHIRICO

46 *Metaphysical Interior* 1917

Oil on canvas, 18×11¾, signed and dated centre left *G. de Chirico 1917*

GIORGIO DE CHIRICO

47 *Metaphysical Family* 1926

Oil on canvas, 36×28, signed and dated lower right *G. de Chirico 1926*

ARTURO MARTINI 1889–1946

48 *The Swimmer*

Bronze, height 14½, signed on base *Martini*

GIORGIO MORANDI 1890

49 *Blue Vase and other Objects* 1920

Oil on canvas, 19½ × 20½, signed and dated bottom left *Morandi 920*

GIORGIO MORANDI

50 *Flowers* 1924

Etching 9¼ × 7⅞, signed and dated bottom right *Morandi 1924*

GIORGIO MORANDI

51 *Landscape* 1927

Pencil, 11⅜ × 9⅛, signed bottom centre *Morandi* and dated bottom right *1927*

GIORGIO MORANDI

52 *Still-life with Lamp* 1931

Oil on canvas, 17⅛ × 21⅛, unsigned

GIORGIO MORANDI

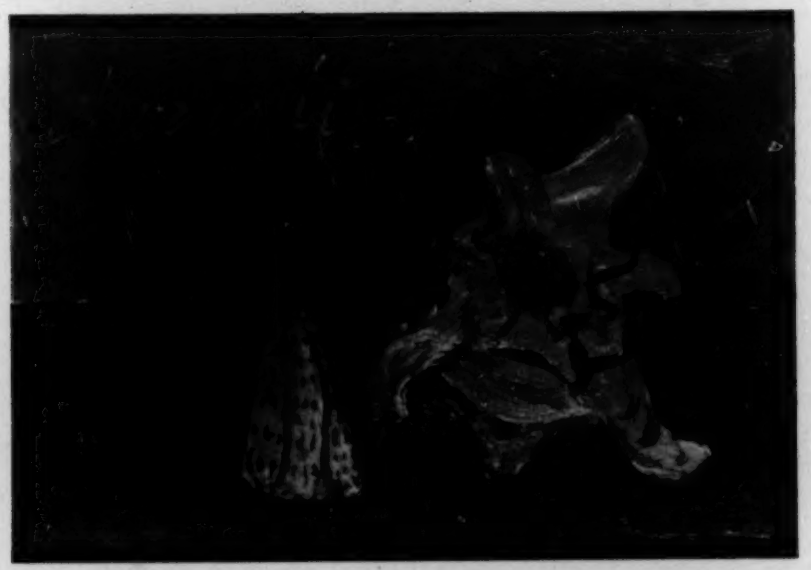
53 *Landscape* 1924

Etching, 6⅛ × 6¼, signed bottom left *Morandi* and dated bottom right *1924*

GIORGIO MORANDI

54 *Still-life* 1929

Pencil, 7⅜ × 11¼, signed and dated bottom centre *Morandi 929*



GIORGIO MORANDI

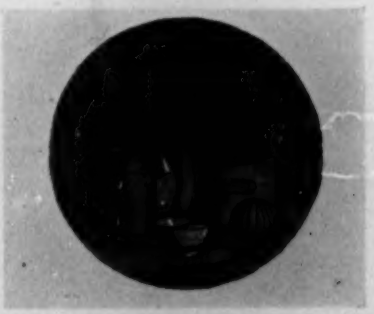
55 *Starfish* 1938

Oil on canvas, 8⅛ × 11½, signed top left *Morandi*

GIORGIO MORANDI

56 *Still-life* 1946

Etching, 10 × 12¼, signed and dated bottom left *Morandi 1946*



GIORGIO MORANDI

57 *Landscape* 1929

Etching, 9⅞ × 9½, signed and dated bottom centre, *Morandi 929*

GIORGIO MORANDI

58 *Landscape* 1912

Etching, 6¼ × 8¼, signed and dated bottom right *Morandi 1912*

GIORGIO MORANDI

59 *Still-life* 1953

Pencil, 6¼ × 9¼, signed and dated bottom centre *Morandi 53*

OTTONE ROSAI 1895

60 *Men waiting* 1919

Oil on canvas, 8¼ × 8¼, signed bottom right with initials *O.R.*

MARIO TOZZI 1895

61 *Woman and Profile* 1935

Oil on canvas, 32 × 22¼, signed twice, bottom right and bottom left *Mario Tozzi*

MASSIMO CAMPIGLI 1895

62 *Women in Palm Garden* 1936

Oil on canvas, 12¼ × 16¼, signed and dated bottom left *M. Campigli 1936*

MASSIMO CAMPIGLI

63 *La Belvedere* 1930

Oil on canvas, 39½ × 32, signed and dated bottom right *Campigli 1930*

MASSIMO CAMPIGLI

64 *Girl with Locket* 1930

Oil on canvas, 14⅛ × 17¼, signed and dated bottom right *M. Campigli 1930*

MASSIMO CAMPIGLI

65 *Women in Piazza San Marco, Venice* 1952

Oil on canvas, signed and dated bottom right *Campigli 52*

MASSIMO CAMPIGLI

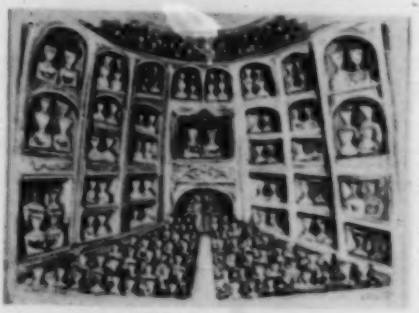
66 *The Boat* 1931

Oil on canvas, 31 × 42¼, signed and dated bottom right *M. Campigli 1931*

MASSIMO CAMPIGLI

67 *La Scala* 1951

Oil on canvas, 35 × 45½, signed and dated bottom right *Campigli 51*



MASSIMO CAMPIGLI

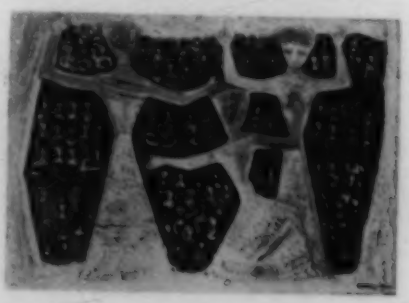
68 *Two Seated Women* 1948

Oil on canvas, 28¾ × 36½, signed and dated bottom right *Campigli 48*

MASSIMO CAMPIGLI

69 *Dancers* 1939

Oil on canvas, 45 × 63¾, signed and dated bottom right *Campigli 1939*



MASSIMO CAMPIGLI

70 *Tower and Great Wheel* 1951

Oil on canvas, 57½ × 44⅞, signed and dated bottom right *Campigli 51*

MASSIMO CAMPIGLI

71 *Diabolo* 1953

Oil on canvas, 40½ × 52½, signed and dated bottom right *Campigli 53*

MASSIMO CAMPIGLI

72 *Two Women in a Doorway* 1946

Oil on canvas, 16 × 11⅞, signed and dated bottom left *Campigli 46*

MASSIMO CAMPIGLI

73 *Portrait of the Artist* 1946

Oil on canvas, 18¾ × 13⅜, signed and dated bottom right *Campigli 46*

FILIPPO DE PISIS 1896–1956

74 *Omaggio a Rossini* 1940

Oil on panel, 18¼ × 13½, signed and dated centre *VV Pisis 40* and inscribed at top *Rossini* and *VV*

FILIPPO DE PISIS

75 *Still-life with Butterflies* 1926

Oil on board, 21⅞ × 28½, signed and dated bottom right *de Pisis 26*

FILIPPO DE PISIS

76 *Man from Haiti*

Oil on board, 23¼ × 18, signed bottom left *de Pisis*

FAUSTO PIRANDELLO 1899

77 *Still-life*

Oil on board, 19¼ × 26⅜, signed bottom left *Pirandello*

FAUSTO PIRANDELLO

78 *Still-life*

Oil on board, 27¾ × 20½, signed bottom right *Pirandello*

FAUSTO PIRANDELLO

79 *Man with Striped Pyjama Jacket*

1952

Oil on board, 35¾ × 27½, signed bottom right *Pirandello*

FAUSTO PIRANDELLO

80 *Still-life*

Oil on board, 15¾ × 19¾, signed bottom left *Pirandello*

FAUSTO PIRANDELLO

81 *Nude Woman*

Gouache and pastel on paper, 10½ × 8½, signed top centre under mount *Pirandello*

FAUSTO PIRANDELLO

82 *Festa in Piazza Navona, Rome* 1951

Oil on board, 39¼ × 27⅞, signed bottom left *F. Pirandello*

FAUSTO PIRANDELLO

83 *Mother and Child on the Beach*

Wash drawing, 11⅛ × 8⅛, signed bottom left *Pirandello*

FAUSTO PIRANDELLO

84 *Seated Woman*

Wash drawing, 11⅛ × 8⅛, signed bottom left *Pirandello*

MARINO MARINI 1901

85 *Circus Horse and Two Figures* 1950

Gouache and oil on canvas, 40⅛ × 27⅞, unsigned

MARINO MARINI

86 *Horseman* 1948

Bronze, height 19, signed on base with initials M.M.

MARINO MARINI

87 *Horseman* 1947

Bronze, height 12½, signed on base with initials M.M.

MARINO MARINI

88 *Pomona* 1951

Bronze, height 16, unsigned

MARINO MARINI

89 *Nude*

Bronze, height 8⅞, signed with initials M.M. on left buttock

MARINO MARINI

90 *Horse and Falling Figure* 1949

Gouache, 24½ × 17½, signed and dated bottom right *Marino 1949*

MARIO MAFAI 1902

91 *Berries and Pan* 1951

Oil on canvas, 17¾ × 21, signed and dated bottom right *Mafai 51*

RENATO BIROLLI 1906

92 *Girl near Window* 1949

Oil on canvas, 33⅛ × 26⅜, signed and dated bottom right *Birolli Paris 1949*

GIACOMO MANZÙ 1908

93 *Bust of a Woman* 1952

Bronze, height 23½, stamped *Manzu*

ALDO GENTILINI 1909

94 *Bicycles in Pisa* 1952

Oil on canvas, 29½ × 28½, signed and dated top left *Gentilini 52*

ALDO GENTILINI

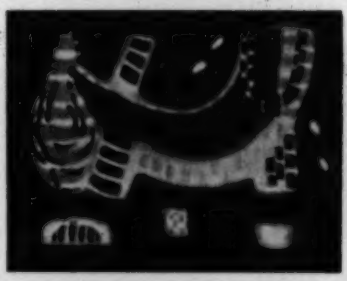
95 *Two Figures* 1953

Oil on canvas, 18 × 14, signed and dated top right *Gentilini 53*

ANTONIO MUSIC 1909

96 *Fishermen's Nets at Chioggia* 1956

Oil on canvas, 44½ × 57, signed and dated bottom centre *Music* 1956



ANTONIO MUSIC

97 *Horses and Landscape* 1951

Oil on canvas, 32 × 39½, signed and dated bottom centre *Music 1951*

ENNIO MORLOTTI 1910

98 *Lombardian Landscape*

Oil on canvas, 23½ × 25½, signed bottom right *Morlotti*

ENNIO MORLOTTI

99 *The Artist's Model*

Oil on canvas, 47¼ × 43½, signed and dated bottom right *Morlotti 52*

RENATO GUTTUSO 1912

100 *Death of a Hero* 1953

Oil on canvas, 34½ × 41⅛, signed and dated bottom right *Guttuso 53*

RENATO GUTTUSO

101 *Houses*

Pencil and crayon, 19½ × 26¼, unsigned

BRUNO CASSINARI 1912

102 *Portrait of the Artist's Mother* 1943

Oil on canvas, 19¾ × 15½, signed bottom left *Cassinari*

BRUNO CASSINARI

103 *Portrait of the Artist's Mother* 1945

Oil on canvas, 43 × 27½, signed bottom right *Cassinari*

GIUDITTA SCALINI 1912

104 *Horse and Rider* 1953

Bronze, height 8, signed on base *Scalini*

GIUDITTA SCALINI

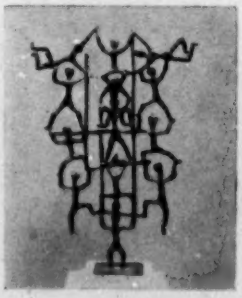
105 *Two Seated Figures* 1950

Terracotta, height 23, signed on base *Scalini*

GIUDITTA SCALINI

106 *Acrobats* 1953

Bronze, height 23⅞, signed on base *Scalini*



EMILIO GRECO 1913

107 *Portrait* 1952

Bronze, height 18½, signed and dated on neck *Greco Roma 1952*

EMILIO GRECO

108 *Bust of a Woman* 1947

Cement, 17½, unsigned

EMILIO GRECO

109 *Crouching Nude Woman* 1956

Bronze, height 26, depth 18. Signed and dated on base *Greco 1956*

EMILIO GRECO

110 *Reclining Nude Woman*

Bronze, height 19, length 44, signed and dated on base *Greco 1951*

EMILIO GRECO

111 *Head of a Woman* 1953

Pen, 11¼×9½, signed and dated bottom right *Greco 1953*

GIORGIO DI GIORGI 1918

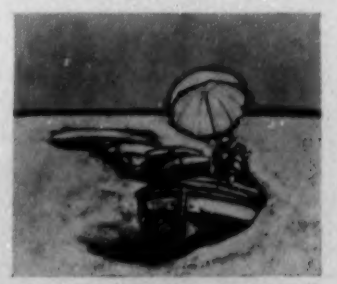
112 *Standing Figure* 1956

Bronze, height 74½, unsigned

LORENZO VESPIGNANI 1924

113 *Boats on a Beach* 1952

Wash, 18¼×21⅛, signed and dated bottom right *Vespignani 1952*



LORENZO VESPIGNANI

114 *Woman on Bed* 1949

Wash, 11×18¼, signed and dated bottom right *Vespignani 1949*

LEONARDO CREMONINI 1925

115 *Figures on Rocks* 1954

Oil on canvas, 43¼ × 56½, signed and dated bottom centre *Cremonini 54.55*

LEONARDO CREMONINI

116 *Man Roping Horse* 1954

Oil on canvas, 31¼ × 50¾, signed and dated bottom left *Cremonini 54*

GIUSEPPE AJMONE 1923

117 *Cherry Tree in Autumn*

Oil on canvas, 28⅛ × 23½, signed and dated bottom right *Ajmone 55*

BRUNO CARUSO 1927

118 *Watchman in Timber Yard* 1950

Pen and wash, 6⅛ × 15, signed and dated bottom right, *Bruno Caruso 1950*

ADDENDA

119 AMEDEO MODIGLIANI *Nude* Oil, watercolour and pencil on paper 25⅛ × 19⅛, signed bottom left *Modigliani*

120 MARINO MARINI *Horseman* 1951 Bronze, height 32, length 27, signed with initials *M.M.*

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